

SIX ODD SONGS.

Lyrics by
STANLEY C. WEST

MUSIC BY
MARJORIE BROUGHTON

- I. RÉVEILLE
- II. REMORSE
- III. OH, APRIL!
- IV. THE ORGAN
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- VI. THE DUST OF EGYPT

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Six Odd Songs.

Réveille.

Who'd be a-bed this morning?
Who'd be a-sleeping now?
See where the dew's adorning
Blossom and bud and bough;
Who'd come with me where the sun-beams kiss?
Who'd meet the Sun in the by-wood?
Who'd stay a-bed on a morn like this?
Pull down the blind, please—I would.

Stanley C. West.

Remorse.

I struck you—and then you went away
Over the wold where we were wont to play.
I followed you with sorrow-laden eyes
Knowing that I had been all unwise.

I sought you as the shadows gathered o'er
Though sadly my heart sighed—"Never—never more!"
You'd gone—I knew 'twas vain to further seek;
(That makes the third new golf ball I have lost this week.)

Stanley C. West.

Oh, April!

Oh, April, lovely fickle maid,
Who is it makes me so afraid?
Ah, 'tis you, Ah, 'tis you!
Your warm smile I do so adore,
If there's a thing worth living for
Ah, 'tis you, Ah, 'tis you!
Who makes my willing heart beat high?
Who lures me with a 'witching eye,
Then cuts me with a chilly sigh?
Ah 'tish-ooo! Ah 'tish-ooo!

Stanley C. West.

The Organ.

High in his pulpit the good man stood,
A noble figure, in stole and hood,
And as he preached I thought a note
Throbb'd from the organ's golden throat.

Softly at first like the distant moan
Of a coming storm, when the deep woods groan;
It swelled and it rose to the vaulted tiles,
It flooded the nave and the dark'ning aisles.

Solemn and slow through the gath'ring gloom
A tall dark figure there seemed to loom,
It spake these words in a voice imploring:
"If you must sleep—please stop your snoring!"

Stanley C. West.

The Parting.

Oh! the aching — ah! the smart
When they said that we must part,
We who'd met in childhood's days
At the parting of the ways.

The moment came, but still I clung to you,
Unconsciously my strength I flung to you.
Thro' darkness stabb'd with sudden flame
The sound of mocking laughter came—
I sank beneath the heaving ground,
A thousand demons cluster'd round,
There stood a monster white and grim,
In anguish wild I cried to him.
He drew me from the deep abyss—
"A nasty tooth," said he, "Drink this!"

Stanley C. West.

The Dust of Egypt.

Lo! to the beat of a hundred drums
I hear the flutes complain,
As over the desert the Princess comes
With her eyes of Royal disdain.
But I am a slave and perforce I must
Bend low with my head in old Egypt's dust.

Down from her camel the Princess steals—
I raise my eyes and see
As close by my side in the dust she kneels,
And she breathes a kiss to me!
A voice speaks loud as the mists unfold;
"Arise!" it says, "Your shaving water's getting cold!"

Stanley C. West.

Six Odd Songs.

I.
Réveille.Lyric by
STANLEY C. WEST.Music by
MARJORIE BROUGHTON.

Piano. *Allegro.* *mf*

The musical score is for a piano piece titled 'Réveille'. It is in 4/4 time, key of D major (two sharps), and marked 'Allegro' and 'mf'. The score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a continuous, flowing melody in the right hand and a supporting bass line in the left hand, often using arpeggiated chords. The vocal line is simple and lyrical, with lyrics in French. The first system of the piano part has a four-measure introduction. The lyrics are: 'Who'd be a - bed this morn - ing?' (first system), 'Who'd be a - sleep - ing now?' (second system), and 'See where the dew's a - dorn - - ing' (third system).

Who'd be a - bed this morn - ing?

Who'd be a - sleep - ing now?

See where the dew's a - dorn - - ing

Blos - som and bud and bough;

Who'd come with me where the sun - beams kiss?

Who'd meet the Sun in the by - wood? Who'd stay a - bed a

morn like this? Pull down the blind, please, - I would.

Six Odd Songs.

II.
Remorse.Lyric by
STANLEY C. WEST.Music by
MARJORIE BROUGHTON.**Moderato.**

Voice.

Piano.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Moderato.' The piano part starts with a mezzo-forte (*mf*) dynamic. The first system shows the voice part with the lyrics 'I struck you— and' and the piano accompaniment. The second system continues with 'then you went a - way O - ver the' and the piano accompaniment. The third system concludes with 'wold where we were wont to play. I' and the piano accompaniment. The piano part features a variety of chords and melodic lines, including a prominent bass line in the first system and a more active melody in the subsequent systems.

I struck you— and

then you went a - way O - ver the

wold where we were wont to play. I

fol - lowed you with sor - row - la - den eyes

cresc. -

Know - ing that I had been all un -

rall.

rall. -

a tempo

- wise.

f a tempo

I sought you as the shad - ows gath - ered

mf

o'er Though sad - ly my heart sighed—

ten.
"Nev - er - nev - er - more!" You'd gone— I knew 'twas
colla voce

Quickly (with impatience).
vain to fur - ther seek; (That makes the
ff

third new golf ball I have lost this week.)
mf *ff*

Six Odd Songs.

III.
Oh, April!Lyric by
STANLEY C. WEST.Music by
MARJORIE BROUGHTON.*Allegro.*

Voice.

Oh, A - pril, love - ly

The first system of the musical score for 'Oh, April!'. It features a voice part and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The voice part begins with a whole rest, followed by the lyrics 'Oh, A - pril, love - ly'. The piano part starts with a mezzo-forte (mf) dynamic and includes an octave sign (8) above the first measure.

fic - kle maid, Who is it makes me

The second system of the musical score. The voice part continues with the lyrics 'fic - kle maid, Who is it makes me'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

so a - fraid? Ah, tis you,

The third system of the musical score. The voice part continues with the lyrics 'so a - fraid? Ah, tis you,'. The piano accompaniment includes a crescendo (cresc.) marking and features more complex harmonic textures with chords and moving lines in both hands.

Ah, 'tis you! Your warm smile I do so a -

The first system of the musical score is in D major (two sharps). The vocal line begins with a half note 'A', followed by a quarter note 'h', a quarter rest, a quarter note 'tis', a quarter note 'you!', a quarter rest, a quarter note 'Your', a quarter note 'warm', a quarter note 'smile', a quarter note 'I', a quarter note 'do', a quarter note 'so', and a half note 'a -'. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a melodic line in the right hand that includes a slur over the first two measures.

dore, If there's a thing worth liv - ing for

The second system continues the musical score. The vocal line starts with a half note 'dore,', followed by a quarter rest, a quarter note 'If', a quarter note 'there's', a quarter note 'a', a quarter note 'thing', a quarter note 'worth', a quarter note 'liv -', a quarter note 'ing', and a half note 'for'. The piano accompaniment continues with chords and a melodic line in the right hand, featuring a slur over the last two measures. A 'ten.' marking is placed above the vocal line at the end of the system.

Ah, 'tis you, Ah, 'tis you!

The third system of the musical score features a vocal line with a vocal flourish (v) above the first 'Ah'. The vocal line consists of a half note 'Ah,', a quarter note 'tis', a quarter note 'you,', a quarter rest, a half note 'Ah,', a quarter note 'tis', a quarter note 'you!', and a half rest. The piano accompaniment continues with chords and a melodic line in the right hand, featuring a slur over the last two measures.

Who makes my will - ing heart beat

The fourth system of the musical score features a vocal line with a vocal flourish (v) above the first 'Who'. The vocal line consists of a half rest, a quarter rest, a quarter note 'Who', a quarter note 'makes', a quarter note 'my', a quarter note 'will -', a quarter note 'ing', a quarter note 'heart', and a half note 'beat'. The piano accompaniment continues with chords and a melodic line in the right hand, featuring a slur over the last two measures. A 'mf' marking is placed below the piano accompaniment in the third measure.

high? Who lures me with a 'witch - ing

Più mosso.

eye. Then cuts me with a chil - ly sigh?

f Più mosso.

Ah 'tish - ooo, Ah 'tish - ooo,

a tempo

'tish - ooo!

ff

8

Six Odd Songs.

IV.

The Organ.

Lyric by
STANLEY C. WEST.

Music by
MARJORIE BROUGHTON.

Andante.

Voice. *mp*

Piano. *mp*

High in his pul - pit the

good man stood, A no - ble fi - gure, in stole and hood,

And as he preached I thought a note Throbb'd from the or - gan's

f

gold - en throat. Soft - ly at first like the

dis - tant moan Of a com - ing storm, when the

deep woods groan; It swelled and it rose to the

vault - ed tiles, It flood - ed the nave, and the dark - 'ning aisles.

The first system shows a piano introduction. The right hand has a treble clef and a key signature of two flats (B-flat and E-flat). The left hand has a bass clef and the same key signature. The tempo is marked *mp* (mezzo-piano). The music consists of several measures of chords and moving lines in both hands, ending with a double bar line.

The second system contains the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Sol-emn and slow thro' the gath - 'ring gloom A tall dark fi - gure there". The music is in 4/4 time and features a steady accompaniment in the piano.

The third system contains the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "seemed to loom, It spake these words in a". The music continues with the same accompaniment pattern.

The fourth system contains the third line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "voice im - plor - ing: 'If you must sleep-please stop your snor - ing!'". The system ends with a double bar line and a fermata over the final notes.

Six Odd Songs.

V.
The Parting.

Lyric by
STANLEY C. WEST.

Music by
MARJORIE BROUGHTON.

Voice. *Moderato.* *ten.*
Oh! the ach - ing - ah! the

Piano. *mf* *rall.* *a tempo*

smart When they said that we must part, We who'd

met in child-hood's days, At the part - ing of the

rit.

Più mosso.

ways. The mo-ment came, but

still I clung to you, Un - con - scious-ly my

strength I flung to you. Thro' dark-ness stabb'd with sud - den

flame The sound of mocking laughter came - I

accel.

sank be-neath the heav-ing ground, A thous-and de-mons clus-ter'd round, There

accel.

stood a mon-ster white and grim, In an-guish wild I

cried to him. He drew me from the deep a -

ff

8

- byss - "A nas - ty tooth" said he, "Drink this!"

Six Odd Songs.

VI.

The Dust of Egypt.

Lyric by
STANLEY C. WEST.

Music by
MARJORIE BROUGHTON.

Moderato.

Voice. *Lo! to the beat of a*

Piano. *f*

hun - dred drums I hear the flutes com - plain, As

o - ver the des - ert the Prin - cess comes With her eyes of Royal dis -

cresc.

- dain. But I am a slave and per-

- force I must Bend low with my head in old E - gypt's

dust.

Down from her ca - mel the Prin - cess steals - I

raise my eyes and see As close by my side in the

dust she kneels, And she breathes a kiss to

cresc.

(dramatic pause)

me! A voice speaks loud as the mists un - fold; "A -

ff *mf*

- rise!" it says, "Your shav-ing wa - ter's get-ting cold!"

f *Knock on Piano lid to time.* *8* *ff*

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